



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

The material is bronze gilt with the exception of the depository for the Host, which is in silver gilt, the stones being amethysts and pastes. Height 0,66 m. For another specimen of Ecclesiastical Utensils by the same artist see Plate 26. Number 4.

Plate 93. — Ceiling Flower in Carton-pierre; 2 m. long, 1,70 m. broad and 0,31 m. high.

Plate 94. — Majolica Tiles from the Oratory of S. Caterina in Siena.

Referring to Plate 24, Number 3. we illustrate here some other of the few specimens of glazed tiles still extant from the Renaissance period. They deserve particular attention on account of their beautiful conventional design, generally oriental treatment suggested by textile fabrics. They are remarkable also for the perfect harmony and effect of colour explained by the diagram and the following notice:

In the square compartments, figures and ornaments stand out white with light-blue shading and dark blue contours on orange ground; small details, dots &c.,

being picked out in lemon colour. The egg and tongue ornament framing the compartments is light green shaded with blue on dull-red ground, the pearl ornament (*gib giana*) having red pearls with double outlines in blue and yellow central dots on white ground.

The oblong compartments have in general buff figures and ornaments with blue shading, although some figures and ornaments show other light colours, i. e. light violet &c., on dark blue ground.

The disks present a great variety of charming compositions, generally black design on lemon ground.

The tiles have different dates: from 1405 to 1520.

We purpose to continue the publication of these interesting and suggestive ornamental motives.

Plate 95. — Bronze Candelabra from the New Opera House in Paris, by Charles Garnier, Archt.

Fig. 1. Candelabrum from the Covered Descent.

Fig. 2. Candelabrum from the lateral Entrance to the Pavilion *du chef de l'État*.

Plate 96. — Cover for Tea Table; $\frac{1}{2}$ real size.

VARIOUS.

Mixing Different Colours.

The following recipes will enable the amateur painter to mix many shades or tints that he may require: Cream colour — This is a mixture of chrome yellow, the best Venetian red and white lead. Pearl gray — White lead, with equal portions of Prussian blue and lampblack. The blue must be used very cautiously, as it is a powerful colour. Fawn colour — Burnt sienna, ground very fine, mixed with white lead. Buff — This is a mixture of pale chrome yellow and white lead, tinged with a little Venetian red. Straw — A mixture of pale chrome yellow and white lead. Drab — Raw or burnt umber and white lead, with a little Venetian red. *American Art Journal.*

Artificial Diamonds.

Many pastes have been devised for the preparation of these beautiful stones. None have been able in their products to equal the natural diamond in hardness and brilliancy; but nevertheless, to an unpracticed eye, the imitation is so perfect that the difference cannot be distinguished. The following formula for making a diamond paste is said to be one that gives the most satisfactory result. It is called "Loysel's" paste.

Take pure silica	100 parts.
Red oxide of lead	150 »
Potash, calcined	30 »
Borax, calcined	10 »
Arsenious acid	1 »

This produces a paste which has great brilliancy and re-

fractive and dispersive powers, and also a specific gravity similar to that of the oriental diamond. It fuses at a moderate heat, and acquires the greatest brilliancy when re-melted and kept for two or three days in a fused state, in order to expel the superabundant alkali and perfect the refining. This paste is used not only to produce factitious diamonds, but, besides, other factitious gems, of which it forms the basis.

American Art Journal.

Discovery of Mica.

The *American Mining Journal* says: — Westfield (Massachusetts) people think they have found within their borders something better than a gold or silver mine, mica having been discovered in considerable quantities on land owned by Dr. Packard, near the waterworks reservoir, lying partly in Montgomery and partly in Westfield. The specimens exhibited were found in granite rock very near the surface, and have the tough, clear, silvery white appearance of the "Muscovite mica", which is valued so highly and used so largely. The specimens are hundreds of plates in thickness and large enough for stoves. Men are now prospecting, who find evidence of large veins, and, in case their expectations are realised, a company will probably be formed to mine it. The Muscovite mica has only been found in this country in North Carolina and New Hampshire, but not in sufficient quantities to supply the demand, and large quantities are annually imported from the mines in Siberia.

